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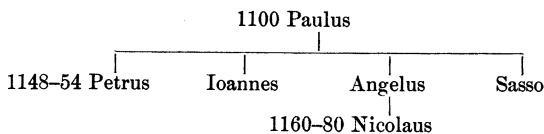
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NOTES ON ROMAN ARTISTS OF THE MIDDLE AGES.

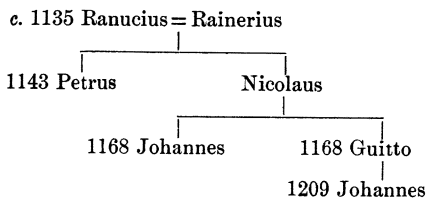
I.

From the close of the XI to the beginning of the XIV century, there flourished various groups of Roman artists—architects, sculptors, painters and mosaicists—many of whose works are still found in Rome itself and scattered through the surrounding provinces.¹ According to the best authorities, the following groups can be clearly made :

I. *School of Paulus*: c. 1100–1180.

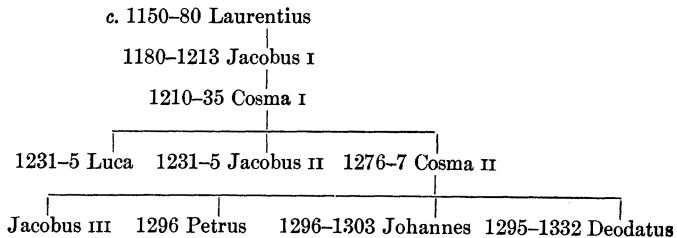


II. *School of Ranucius*: c. 1135–1209.



¹ The following is a brief bibliography of the subject: WITTE, in the *Kunstblatt* for 1825 (No. 41); GAYE, in the *Kunstblatt* for 1839 (Nos. 61–4); PROMIS, *Notizie Epigrafiche degli artisti Marmorarii Romani dal X al XV secolo*, 1836; BOITO, *L'architettura Cosmatesca*, 1860; BARBIER DE MONTAULT, in Didron's *Annales Archéologiques*, XVIII, pp. 265–72 (1858); GREGOROVIVUS, *Geschichte der Stadt Rom im Mittelalter*, t. v, p. 618 sqq; ROHAULT DE FLEURY, *Le Latran au Moyen Age*, p. 174; CROWE and CAVALCASELLE, *A History of Painting in Italy*; J. H. PARKER, in his series of pamphlets on Rome (cf. the catalogues of his photographs); G. B. DE ROSSI, in *Bullettino di Archeologia Cristiana*, 1875, p. 100 sqq; RICCI, *Storia dell'Architettura in Italia*, 1858; MOTHES, *Die Baukunst des Mittelalters in Italien*, 1884; *Resoconto delle Conferenze dei Cultori di Archeologia Cristiana in Roma dal 1875 al 1887*; BOITO, *L'architettura del Medio Evo in Italia*, 1880; *Mostra della Città di Roma alla Esposizione di Torino nell'anno 1884*; D. SALAZARO, *L'Arte Romana al Medio Evo. Appendice agli Studi sui monumenti della Italia Meridionale dal IV° al XIII° secolo*, 1886; A. L. FROTHINGHAM, JR. in *American Journal of Archaeology*, vol. I, 351, II, 414; FALOCI-PULIGNANI, *Il Chiostro di Sassovivo*, 1879.

III. *School of Laurentius*: c. 1150–1332.



The school of Laurentius succeeded that of Paulus and was associated with the last members of that of Ranucius.² Of the two earliest schools, that of Paulus worked mainly in the city itself, that of Ranucius in the province. It may be that a further school, that of Vassallettus, should be recognized, but, as only two artists of this family are known, there is not as yet sufficient ground for doing so. A majority of the artists of this period are, however, still unrelated to the foregoing schools.

This explanation was necessary to introduce the following notes, which are given for the purpose of adding more names to the schools, more signed works to names already known, and of identifying artists hitherto considered as distinct persons. On another occasion it will be in place to show at length that these Roman artists were not merely decorators, according to the prevailing impression, but must be reckoned among the best architects and sculptors of the period. Their ability was so generally recognized that they were called everywhere to build and decorate churches. Naturally, the provinces immediately surrounding the eternal city were the chief centre of their labors, but the entire country from the Mediterranean to the Adriatic between the southern borders of Tuscany and the northern limits of the Neapolitan provinces is indebted to Roman artists for many of its mediaeval monuments. They were even called as far as Sicily on the south and England on the north.

1. *School of Paulus*.—The known works of Paulus (c. 1100) are, (1) the altars, pavement and other mosaic decoration (if not the architecture) of the Cathedral of Ferentino, executed between 1106 and 1110; (2) a pavement in the Vatican gardens, conjectured to be that of the

² Jacobus, son of Laurentius, was associated with Nicolaus, son of Angelus, in the church of San Bartolommeo in about 1160.

old basilica. To these I propose to add a third: the altar and presumably the architecture of the church of San Lorenzo near Terra di Cave in the Comarca very near Rome. The inscription on the altar³ records the date of the consecration by the bishop of Palestrina, 1093, and ends with the name of the artist: PAVLVS CV. SVIS OTB. MEMORARE DEVS. The first words, *Paulus cum suis omnibus*, show that the chief artist had a number of pupils under him. The dates of the known works of the sons of Paulus—Ioannes, Petrus, Angelus and Sasso—are so much later that it does not seem possible that they are here referred to. They worked between 1148 and 1154. The *cum suis omnibus* must then refer to earlier pupils. The position of San Lorenzo, so near Rome, makes us certain that this Paulus could be none other than the Roman artist. His artistic career is thus carried back more than ten years, and we have stronger grounds for considering him to be not only a mosaicist but an architect.

II. *School of Rainerius*=*Ranucius*.—Comm. Enrico Stevenson proved, some years ago, that the artist who seems to be the founder of this school was called indifferently Rainerius or Ranucius.⁴ The only work known to be by him is the central window and probably the entire façade of *San Silvestro in Capite* at Rome, in which he was assisted by his sons Nicolaus and Petrus, whose later independent works are dated 1143 and 1150. I believe that a still earlier work of Rainerius, before the coöperation of his sons began, is to be found in the church of the famous monastery of Farfa, near Fara in Sabina, a little N. of Rome. This monastery was doubtless, in the early Middle Ages, one of the great artistic centres in the vicinity of Rome, and the resort of its artists. The pavement of the choir of the old church is of the usual *opus alexandrinum* or mosaic-work of the Roman school. Its inscription contains the name of the artist, which has been read erroneously, I believe, *Raino*.⁵ The reading given by Guardabassi⁶ seems the most correct:

³ The Inscription is thus given in RICCI, *Stor. dell' Arch. in Italia*, I, 496: *Hoc altare Sanctorum reliquiis liquore | Laurentii Nerei et Achillei Martyrum | Quadraginta Martyrum Herasmi Martyris | anno dominicæ incarnationis MXCIII | indictione IIII N. N. apl. romano pontifice | IIII Clemente ab. Ugone Praenestino | Episcopo dedicatum | Paulus cu. suis oib. me[m]orare Deus.*

MOTHES (*Die Baukunst d. Mittel. in Italien*, p. 672) reads in the last line, by an evident error, *opb*.

⁴ ENRICO STEVENSON in the *Arch. soc. st. patria*, 1880, p. 375; and *Mostra della Città di Roma*, p. 177.

⁵ *Resoconto delle conferenze dei Cultori di archeologia Cristiana*, p. 107: communication of E. STEVENSON, who reads: *Raino magister marmorarius*.

⁶ *Indice-Guida dei monumenti pagani e Cristiani . . dell' Umbria*: Perugia, 1872, p. 68.

Magister Rain. hoc opus fec. Here, *Rain.* is evidently an abbreviation, probably from lack of space, for the full name *Rain(erius)*. Such further evidence of the activity of this head of one of the schools is all the more interesting that only a few years ago he was thought not to have been himself an artist, though his sons were known to be.

There were two provinces where Roman artists, though not monopolizing the artistic activity, as they did nearer home, still exercised great influence by their works, and even formed local scholars by whom the artistic traditions of Rome took a permanent hold even after the departure of the transient guests. These provinces were Umbria and the Abbruzzi with part of the Marches. In Umbria, we find two other influences—the Lombard and the Tuscan—which may be said to preponderate over the Roman. In the Abbruzzi, the Roman artists found an art that more easily amalgamated with their own, and was dependent on the main centres of Byzantine-Italian influence in Southern Italy. The main features of the decorative mosaic-work of the Roman school were evidently derived directly from Southern Italy, indirectly from Byzantium, during the latter half of the XI century. Byzantine artists were then imported from Constantinople by Desiderius of Monte Cassino: through the conquest by the Normans of South Italy and Sicily, their cities, full of Byzantine art, were brought into close relations with the Papal States.

III. *Andreas and Petrus.*—During the course of the XIII century we meet with a number of artists of the name of *Andreas* whose works are found, some in Rome itself, some in the borders of the Abbruzzi. Two of these were made known by myself⁷ through the kindness of M. Eugène Müntz, by reference to a dated work of theirs, now destroyed, but a record of which was preserved in the XVI century by the Pompeo Ugonio in the ms. of his important antiquarian work entitled *Theatrum Urbis Romae*. According to Ugonio, the marble choir-seats of the ancient church of *S. Maria in Monticelli* in Rome, inlaid in marble like those of Civita Castellana, bore an inscription dated 1227, showing that they were executed by a master Andreas and his son of the same name: *Magister Andreas cum filio suo Andrea hoc opus fecerunt A. D. MCCXXVII*. There are traces of the activity of both of these masters and their co-workers. We find at the church of San Pietro at Alba Fucense, on the edge of the Abbruzzi, a pulpit in which the elder Andreas worked in connection with a Johannes whom I am disposed to identify

⁷ *Resoconto delle conferenze, etc.*, pp. 275–6.

with the Johannes Guittonis of the school of Rainerius or Ranucius whose pulpit in *Santa Maria di Castello* at Corneto was executed in 1209.⁸ Both are evidently Roman artists. The inscription reads :

*Civis Romanus doctissimus arte Johs
Cui collega Bonus Andreas detulit onus.
Hoc opus excelsum struxerunt mente periti
Nobilis et prudens Oderisius adfuit abbas.*

It seems probable, then, that the school of the Andreas is a continuation of that of Rainerius. At about the same time, *i. e.*, c. 1225, was executed the choir-parapet in the same church at Alba, in which we find three artists engaged—Gualterius, Moronto, and Petrus—under the general direction of *Andreas Magister Romanus*. Here, Andreas is expressly called a Roman, and the work is about contemporary with the choir-seats of *S. Maria in Monticelli*.

The same Petrus, who appears c. 1225 as a subordinate of the elder Andreas, seems to be the colleague of the younger Andreas in the tower of the cathedral of Rieti (in the same province as Alba) in the year 1252. The inscription reads: *Incipit istud opus in Matris nomine Christi | Petrus et Andreas Henricus suntq(ue) mag(ist)ri*. It is rather difficult to believe that even the younger Andreas could have lived until 1283, more than fifty years after the execution of his juvenile work in 1227; otherwise we might attribute to him the architecture of the episcopal palace at Rieti, in which, judging from the following inscription, Giovanni Pisano is supposed to have had a hand: *Iussu Pisani sic opus incipitur | Andreas operi praeffectus, etc.*

Can other traces be found of the *Petrus* who worked with the two *Andreas* during the second quarter and middle of the century? Although there are many artists by this name who flourished at about this time,⁹

⁸Cf. PERKINS, *Italian Sculptors*, p. 84; *Bull. arch. Cristiana*, 1875; DASTI, *Notizie*, p. 400.

⁹I give here a tentative list of the artists of the Roman province by the name of Petrus who worked in the XIII century:

1190. Abbey church of San Eutizio, near Norcia:

Magister Petrus fecit hoc.

1197. Ambone in church of San Vittorino in the Abruzzi:

Petrus Amabilis.

1186—c. 1220. Works in cath. of Segni; at S. Paolo and cloister of S. Giov. Lat., Roma:

Petrus Bassallectus.

1212. Great fountain called *del Sepali*, at Viterbo:

Petrus Ioannis.

and identification is thus rendered rather puzzling, I believe him to be the same artist who executed at Rome, in about 1240, the fourth and later side of the cloister of *San Paolo-fuori-le-mura*, where we read : *Magister . Petrus . fecit . h(o)c . opus*. I should also consider as a work of his riper years the shrine of Edward the Confessor in Westminster Abbey, the date of which is 1269. The inscription, no longer existing, read : *Hoc opus est factum quod Petrus duxit in actum | Romanus civis, etc.*¹⁰ Evidently, none but a mature artist, with a well-established reputation, would have been called to England for this great work.

IV. *Vassallectus and Petrus Oderisi*.—In this connection, I will mention incidentally some works which will be fully illustrated by a paper in a subsequent number of this Journal. The name of Vassallectus has already been mentioned as that of one of the foremost artists of the XIII century. Several of his signed works are known, and they show him to be a prominent architect, sculptor, and mosaicist. To these I wish to add two, one signed, the other not. The first is a small tabernacle in the church of San Francesco at Viterbo, inscribed *Ms. Vassallectus . me . fecit .*; the second is the superb monument of Pope Hadrian V in the same church, which to me seems to be by his hand.

The last artist to be mentioned is one apparently not previously known—*Petrus Oderisi*. There is a Petrus Odericius or Oderisius, author of the tomb of Count Ruggiero († 1101) now in the museum at Naples, who is supposed—perhaps wrongly—to have executed this work immediately after the death of the Norman Count. But the artist I refer to flourished in the second half of the XIII century. Various conjectures have been made regarding the authorship of the mausoleum of

1229. Cloister of Sassovivo, near Foligno :

Petrus de Maria.

c. 1230. Early part of cloister of San Paolo at Rome :

Petrus de Capua.

c. 1240. Later part of cloister of San Paolo :

Magister . Petrus . fecit h(o)c . opus.

1252. Tower of the cathedral of Rieti :

(inscription in text).

1268. Tomb of Clement IV in San Francesco at Viterbo :

Petrus Oderisi.

1269. Shrine of Edward the Confessor in Westminster Abbey :

Petrus . . Romanus civis.

¹⁰ *Resoconto, etc.*, pp. 173–5; SCOTT, *Westminster Abbey*, 2nd ed.; PERKINS, *Ital. Sculpt.*, pp. 80–1.

Pope Clement IV († 1268), executed shortly after his death and placed in *S. Maria ai Gradi* in Viterbo, whence it has been transferred to the church of San Francesco. A copy of the original inscription (now destroyed) made by Papebroch contains the words: *Petrus Oderisi sepulcri fecit hoc opus.*

A. L. FROTHINGHAM, JR.